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*Die Komposition der pompejanischen Wandgemälde.* Von GERHART RODENWALDT. Berlin: Weidmann, 1909. Pp. 270. Mit 38 Abbildungen im Text.

This book, a dissertation presented at Halle in 1908, of which the first three chapters were printed under the title "Qua ratione pictores Pompeiani in componendis parietibus usi sint," is an interesting attempt to solve the much-debated problem how much is Greek and how much Roman in the Pompeian wall paintings, or, at least, to contribute to the solution of the question by a careful study of one aspect of the paintings, namely, the composition.

Briefly stated, Dr. Rodenwaldt's contention is that landscape painting and, in general, the elaborate backgrounds and attempts at spatial effect which are so common in the Pompeian wall paintings, represent a development of the Roman period and do not go back, as has often been maintained, to Greek originals of the Hellenistic age. In expounding this thesis, Rodenwaldt in his first chapter discusses "Raumdarstellung auf griechischen Tafelbildern," arguing, from various bits of evidence, both literary and monumental, that the Greek painters of easel pictures never advanced very far in the direction of giving depth to their compositions by the use of perspective and a free distribution of the figures in space. Even in the post-Alexandrian period, he maintains, the figures in Greek easel pictures were commonly all placed on the same level and moving parallel to the plane of the picture like figures in relief; and the frame of the composition was never more than a narrow, stage-like space, bounded at the back by a wall or a mass of trees and rocks, or by a group of figures crowded close together as in the famous Alexander mosaic in Naples. In his second chapter, then, which treats of "Römische Wandbilder," the author calls attention to the marked contrast between such Greek paintings and works like the Vatican landscapes with scenes from the *Odyssey*, and on the basis of paintings of the second Pompeian style found in Rome postulates a development in the art of wall painting from (1) simple landscapes to (2) landscapes with figures and (3) landscapes with figures combined into mythological scenes. For such a development he finds evidence in literature, especially in the often-quoted passage in Vitruvius (vii. 5. 1) and in Pliny's account of Studius (*N.H.* 35, 116). The beginnings of such landscape painting he would place some time between 60 or 50 b.c. and the date of the *De architectura*. Furthermore, in the landscapes with figures, the figures themselves are often absolutely different from the relief-like types of the Greek painters. Not only are they freely distributed in space, but they usually move obliquely to the plane of the picture, and are represented in very lively action; the proportions are notably slender, the joints small, the whole effect un-Greek. On the other hand, in many of the wall paintings found in Rome, and even more in the paintings from Pompeii, figures and groups of pure Greek style appear in elaborate settings which

show the influence of the Roman development. Such *contaminatio*, Rodenwaldt maintains, is due to the influence of Greek easel pictures, an influence that made itself felt as soon as the simple landscape developed into the landscape with figures and increased in importance as time went on.

Having thus expounded his theory, Rodenwaldt next proceeds to an analysis of a great number of Pompeian wall paintings, with a view to showing how the Greek and the Roman elements were combined in the second, the third, and the fourth Pompeian styles and for different classes of subjects (chaps. iii-ix). The concluding chapter, "Ein griechisches Kompositionsprinzip," is an excursus on the principle of composition embodied in the Alexander mosaic and other works.

Against the theory which is here advanced many objections can be urged. The evidence on which Rodenwaldt relies to determine the character of Hellenistic painting is not sufficient to establish his contention that the Greeks never advanced beyond a simple "Ausfüllung der Fläche" or the production of "einen engen bühnenartigen Raum"; he does not consider the possibility of the development in the post-Alexandrian period of an art of wall painting independent of the development of the easel picture; his interpretation of Vitruvius vii. 5.1 f. (pp. 22 ff.) is less satisfactory than the older interpretation of Helbig and Woermann which makes *antiqui* (i.e., the painters of the Hellenistic period) the subject not only of *imitati sunt* but also of *ingressi sunt*; and many will hesitate to accept as Roman compositions the landscapes with scenes from the *Odyssey* and the paintings from the *casa degli epigrammi* with their Greek inscriptions.

But whatever one may think of Rodenwaldt's theory, there can be no doubt as to the value of his analytical chapters. These are full of interesting comparisons and suggestions, not only in respect to the Pompeian paintings themselves, but also in respect to the Greek originals on which they are based; see, for instance, the remarks on the "Master of the Europa Picture" (pp. 69 ff., 85 ff., 108 ff.) and the proposed attributions to Timomachos or his school (p. 58) and to Nikias (p. 77). In these chapters the author displays a knowledge of his material which is at once comprehensive and intimate, and it is here that he has made his most important contribution to the study of the Pompeian wall paintings. This part of the book, at least, can be heartily recommended to all who desire more than a superficial knowledge of these important monuments of ancient art.

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*Scholia Vetera in Pindari Carmina.* Recensuit A. B. DRACHMANN.

Vol. II: *Scholia in Pythionicas.* Leipzig, 1910. Pp. xvi+270.  
M. 6.

The first volume of this work, containing the scholia on the Olympians, was issued in 1903, before *Classical Philology* had begun publication. The